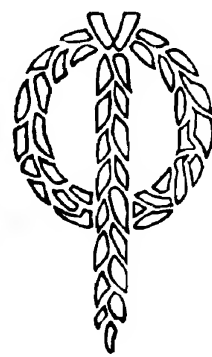


Für HARFE



Harfe solo.		netto
Alberstötter, Carl. Drei kl. Vortragstücke.		
op. 4. Romanze	1 20	
op. 5. Marsch	1 20	
op. 6. Tokkata	1 80	
Dizi, F. Sonate Pastorale 2 —		
Grande Sonate	2 50	
<small>Neue, von W. Posse revidierte Ausgabe.</small>		
Holy, Alfred. op. 12. Drei kleine Stücke.		
a) Notturmo	} 1 50	
b) Ständchen		
c) Canzonette		
Huber, Walter. op. 5. Andante religioso 1 50		
— op. 12. Valse lente	1 50	
Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales) 1 50		
— op. 12. Zwei Stücke	2 —	
a) Souvenir. b) Arabeske.		
— Deux Esquisses (Mélancolie. Joie) . .	2 —	
Oberthür, Charles. Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) 1 50		
Poenitz, Franz. op. 68. Klänge aus der Alhambra 2 —		
— op. 76. Adventklänge. Präludium . . .	2 —	
— op. 77 No. 1. Abendfrieden	1 80	
— op. 77 No. 2. Nocturno	2 50	
— op. 78. Maskenscherz. Salonstück . .	2 —	
Posse, Wilhelm. Mazurka 1 50		
— Tarantelle	1 50	
— Improvisationen	2 —	
— Zwei Walzer. No. 1, 2 à	1 50	
— Sechs kleine Stücke	2 —	
<small>No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>		
Schücker, Edmund. op. 28. Legende . . 2 —		
— op. 35. Fantasio appassionato	3 —	
— op. 37. Elisabeth Gavotte	1 50	
— op. 38. Barcarole	2 —	
— op. 41. Henrica. Nocturno	2 —	
Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ 2 —		
— op. 52. Zwei leichte Salonstücke.		
a) Capriccio marcial	1 50	
b) Capriccio melodieux	1 50	

Snoer, Joh. Vier leichte Vortragsstücke.		netto
op. 102. Romance	1 50	
op. 103. Nocturne	1 50	
op. 104. Capriccio marcial und Intermezzo	1 50	
op. 105. Konzertwalzer	1 50	
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.		
No. 1. Morgenstimmung	1 50	
No. 2. Waldesrauschen	1 50	
No. 3. Am Bach	1 50	
No. 4. Elftanz	1 50	
No. 5. Abendlied	1 50	
Spoehr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ . 1 50		
<small>Revidiert von W. Posse.</small>		
Stahl, Ernst. op. 41. Les Adieux (Abschied) 1 50		
— op. 42. Serenade	1 50	
— op. 50. An der Quelle. Salonstück . .	1 50	
— op. 56. Marguerite. Gavotte	1 50	
Tedeschi, L. M. op. 31. Marionetta. Humoreske 1 50		
— op. 32. Pattuglia Spagnuola	1 50	
— op. 34. Suite	4 —	
— op. 37. Etude Impromptu	2 —	
Theumann-Schetochina. Rhapsodie hongroise 2 —		
Trněček, Hans. op. 7. Schubert-Fantasie 2 50		
— op. 30. Novelette	1 50	
Verdalle, Gabriel. op. 1. Andante religioso 1 50		
— op. 2. l'Oiseau-Mouche	1 50	
— op. 3. Petite Marche	1 50	
— op. 4. Aubade	1 50	
— op. 5. Sérénade	1 50	
— op. 6. Romance sans paroles	1 50	
— op. 7. Adagio	1 50	
— op. 8. Valse caprice	1 50	
— op. 9. Mazurka	1 50	
— op. 10. Barcarole	1 50	
— op. 19. Valse lente	2 —	
— op. 23. Saltarelle	1 50	
— op. 27. Sevillana	1 50	
— op. 33. Invocation	1 50	
— op. 34. Doux songe	1 50	
— op. 39. Lucciola	1 50	
— op. 40. Danse slave	1 50	

Verdalle, Gabriel. op. 41. Légende		netto
bretonne	1 50	
— op. 42. Remembrance	1 50	
— op. 43. Recueillement	1 50	
— op. 45. Childish march	1 50	
— op. 46. Leggenda d'amore	1 50	
— op. 67. Primavera	1 50	
— op. 73. Badinage	1 50	
— op. 76. Amoroso	1 50	
— op. 79. Berceuse	1 50	
— op. 87. Scherzetto	1 50	
— op. 89. Impromptu	1 50	

Chromatische Harfe (ohne Pedale).

Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à	2 —
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Zwei Harfen.

Holy, Alfred. op. 13. Festmusik	3 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	4 —
— op. 75. Spukhafte Gavotte	2 —
— op. 80. Wikingerfahrt. Fantasie i. As-moll	4 —
Schücker, Edmund. op. 40. Remembrances of Worcester	6 —

Harfe solo mit Orchester.

Alberstötter, Carl. op. 3. Konzertstück (Ballade).	
Partitur	6 —
Orchesterstimmen 10 —	
Solostimme	1 50
Huber, Walter. op. 9. Fantasie.	
Partitur	8 —
Orchesterstimmen 12 —	
Solostimme	2 —
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5 —
Orchesterstimmen 8 —	
Solostimme f. Harfe 1 —	
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5 —
Orchesterstimmen 8 —	
Solostimme	1 —
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16 —
Orchesterstimmen 20 —	
Solostimme	3 —
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16 —
Orchesterstimmen 30 —	
Solostimme	4 —

Aufführungsrecht vorbehalten.



VERLAG VON JUL. HEINR. ZIMMERMANN
LEIPZIG ❖ ST. PETERSBURG ❖ MOSKAU ❖ RIGA ❖ LONDON

Aufführungsrecht
vorbehalten.

Scherzetto.

Gabriel Verdalle, Op. 87.

Molto vivace.

Harpe.

The musical score is written for Harpe (Harp) in 2/4 time, featuring a key signature of one flat (B-flat). The piece is marked *Molto vivace*. The score consists of six systems of music, each with a treble and bass staff. The first system begins with a *mf* dynamic. The second system features a *f* dynamic in the treble and a *ff* dynamic in the bass. The third system includes a *cresc.* marking and a *fff* dynamic. The fourth system is marked *a tempo* and *mf*. The fifth system starts with a *p* dynamic. The score includes various articulations such as slurs, accents, and staccato markings.

M
117
V483sc

250400

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex, rhythmic melody in the upper staff with many beamed notes. The lower staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *cresc.* and *f*.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music continues with complex, rhythmic patterns. Dynamic markings include *mf* and *p*.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features complex, rhythmic patterns. Dynamic markings include *mf* and *cresc.*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music continues with complex, rhythmic patterns. Dynamic markings include *f* and *mf*.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music concludes with complex, rhythmic patterns. Dynamic markings include *cresc.* and *f*.

Gabriel Verdalle. Op. 8. „Valse caprice“ für Harfe 1 M. 50 Pf.
Z 5824

Grazioso.

pp
Il canto ben marcato.

mf

pp

mf

f

p

(sib) rit. a tempo pp

mf

pp

mf

f

Gabriel Verdalle, Op.10. „Barcarole“ für Harfe 1 M. 50 Pf.
Z. 5824

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a dynamic marking of *mf* and features a series of eighth-note chords with a slur over them. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some eighth-note movement.

The second system continues the piece. The upper staff maintains the eighth-note chordal pattern, with a dynamic marking of *f* appearing in the second measure. The lower staff continues its accompaniment, with some chords held across measures.

The third system shows a change in dynamics and texture. The upper staff has a dynamic marking of *mf* and includes a melodic flourish with a slur and a fermata-like shape. The lower staff features a long, sustained chord in the second measure, indicated by a horizontal line.

The fourth system continues with the eighth-note chordal pattern in the upper staff. The lower staff has a dynamic marking of *f* and includes a long, sustained chord in the second measure.

The fifth system concludes the piece. The upper staff continues with the eighth-note chordal pattern. The lower staff has a dynamic marking of *f* and includes a long, sustained chord in the second measure.

Gabriel Verdalle, Op.19. „Valse lente“ für Harfe 2 M.-

Z. 5824

Tempo I.

ff *mf* *p* *mf* *cresc.* *f* *mf* *p* *mf* *cresc.*

Gabriel Verdalle, Op. 23. „Saltarelle“ für Harfe 1 M. 50 Pf.
Z. 5824

f *mf*

cresc. *f*

Lento. *ff* *Presto.* *mf*

Gabriel Verdalle, Op. 27. „Sevillana“ für Harfe 1 M. 50 Pf.

Z. 5824

The first system of the harp piece consists of two staves. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic accompaniment. A forte (*f*) dynamic marking is present in the second measure.

The second system continues the melodic and harmonic development, with the treble staff showing more complex chordal textures and the bass staff maintaining a steady accompaniment.

The third system features a continuation of the eighth-note patterns in the treble staff, with the bass staff providing a consistent harmonic support.

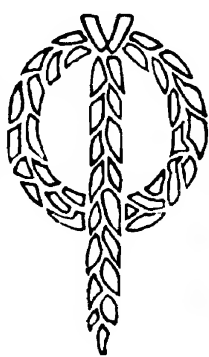
The fourth system is marked **Prestissimo.** and *mf*. It features a more rapid eighth-note passage in the treble staff. A dynamic marking of *mf* is present in the first measure. A slur with an 8-measure repeat sign is shown above the treble staff in the final two measures.

The fifth system is marked *f* and *ff*. It continues the rapid eighth-note texture in the treble staff. A dynamic marking of *f* is in the first measure, and *ff* appears in the final measure. A slur with an 8-measure repeat sign is also present above the treble staff.

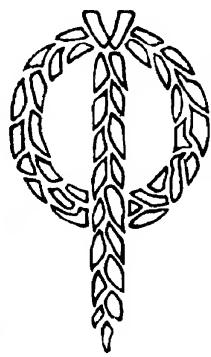
Gabriel Verdalle, Op.33. „Invocation“ für Harfe 1 M. 50 Pf.
Z. 5824

Stich und Druck von C. G. Röder, Leipzig.

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Für HARFE



Violine und Harfe.

Alberstoeffer, Carl. op. 7. Romanze . . .	2 —
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 —
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade	2 —
Oberthür, Charles. Fantasie über „Auld Robin Gray“	1 50
Poenitz, Franz. op. 79. Am Strand. Fantasie	5 —
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 —
— op. 52. Schelmerei. Scherzo	1 50
— op. 69. Romanze in F-dur	1 50
Tedeschi, L. M. op. 28. Serenade	2 —
Verdalle, Gabriel. op. 18. Larghetto . . .	2 —
— op. 24. Réverie	1 50
— op. 26. Cantilène	1 50
— op. 29. Chant d'amour	1 50
— op. 30. Mélancolie	1 50
— op. 32. Pleurs et Rires	1 50
Wilm, Nicolai von. op. 156. Duo	2 50

Violoncello und Harfe.

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer	1 50
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 —
Hopf, Hermann. op. 2 No. 1. Albumblatt	1 50
— op. 2 No. 2. Gavotte in A moll	1 50
Huber, Walter. op. 13. Fantasie	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“	1 50
Stahl, Ernst. op. 49. Gedenken. Elegie	2 —
Sulzer, Joseph. op. 26. Idyll (im Volkston)	2 —
Tedeschi, L. M. op. 33. Impromptu dramatique	3 —
Verdalle, Gabriel. Meditation	2 —

Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier	3 —
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta	1 50
No. 2. Seguidilla	2 —

Cornet à Pistons u. Harfe.

Böhme, O. op. 23. Soirée de St. Petersburg	2 —
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Harfe und Pianoforte.

Alberstoeffer, Carl. op. 3. Konzertstück (Ballade)	2 50
Zabel, Albert. op. 35. Groß. Konzert C-moll	8 —

Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	2 50
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Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	1 50
Klughardt, August. op. 80 No. 2. Altdeutsches Minnelied	— 60
Müller, Margarethe. Christkindchen. Ausgabe für hohe Stimme	— 60
— Ausgabe für tiefe Stimme	— 60

Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3. Jeder Teil kostet gebunden	3 —
Komplett in 1 Band gebunden	8 —
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge: Heft I, Übung 1—25 (ohne Pedale)	4 —
Heft II, Übung 26—50	4 —
Posse, Wilhelm. Acht gr. Konzert-Etuden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde	1 50
Schücker, Edmund. op. 36. Sechs Virtuosen-Etuden	4 —
Tedeschi, L. M. op. 36. Al Ruscello Studio di Concerto	3 —
Zabel, Albert. Drei große Konzert-Etuden. No. 1, 2, 3. Jede Etüde	2 —

Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2. Jeder Teil	3 —
Komplett in 1 Band	5 —
Elegant gebunden	7 50

Bücher über Harfe.

In zweiter, vermehrter und verbesserter Auflage erschien:

Ein Wort an die Herren Komponisten über die praktische Verwendung der Harfe im Orchester von ALBERT ZABEL . . . Mark 1.60.

DATE DUE			

Violine, Violoncello und Harfe	2 —
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe	2 —
Trnček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe	3 —
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe	2 50
— Abschied für Violine, Violoncello und Harfe	2 50



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